



Cleveland Art

JUNE 29
1916 BUILDING
MAIN FLOOR REOPENS

May/June 2008

The Cleveland Museum of Art Members Magazine

The main floor of the museum's original building reopens with a week of festivities

Dear Members,

Since the Cleveland Museum of Art first opened its doors more than 90 years ago, there has not been a more auspicious moment than the one that is fast approaching. In late June we will open the doors of our beloved 1916 building once again to celebrate the renovation of this architectural masterpiece—a project that has taken nearly three years to accomplish—and the completion of the first phase of the reinstallation of our collection.

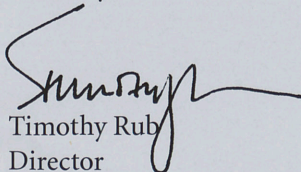
The construction of the 1916 building was premised on the hope that the museum would develop a collection worthy of this superb setting. Our task is different, but no less important: to restore one of our city's finest landmarks and to provide an elegant and secure setting for a collection that represents the fulfillment of our founders' dreams and today has few peers.

As we approach the midpoint of our ambitious renovation and expansion project, it is entirely fitting that we stop and take some time to celebrate all that has been accomplished, honor the many generous donors who have helped us get this far, and enjoy some of the finest works of art to be found in any museum. Knowing how much the absence of our collection has been felt in the community, this will be a reunion you will not want to miss. Our renovation and expansion project finally allows this collection—and the related programs we offer—to be presented to full advantage. A complete rundown of the events during the reopening week appears on the facing page. I hope to see you all here.

This issue of *Cleveland Art* includes a variety of articles designed to illuminate different aspects of the project: an overview describing what collections are in which parts of the building; an article about the history of the long-unfinished Interior Garden Court; an account of the transformative conservation treatment of five monumental canvases by Charles Meynier; and a piece by lighting designer George Sexton about how his firm helped evaluate the role of daylight in the new museum—a role our visitors will surely find delightful.

But that's all at the end of June, and there's plenty to do between now and then. First of all, be sure to see *Arms and Armor from Imperial Austria*, which closes on the first day of June. And don't miss the annual Parade the Circle on Saturday, June 14.

Sincerely,


Timothy Rub
Director

● Print Tickets at Home!

The new web site ticketing system allows visitors to purchase tickets online and print them at home. www.clevelandart.org/tickets

● Gallery Talks for *Arms and Armor from Imperial Austria*

Tuesday through Sunday, 1:30, continuing until May 25. Several dates excluded, see web site or call 216-421-7340 for more information. Free. Meet at the information desk. Exhibition ticket required.

● Parade the Circle is June 14

Parade at noon. Cleveland's unique community arts event is Saturday, June 14. International and national guest artists join Greater Cleveland artists, families, schools, and community groups.

● 1916 Building Grand Reopening

Members Preview Party June 28
Members Days June 24–28
Public festival June 29
See page 3 (opposite) for details.

● Parking Garage Connector

The tunnel from the middle level of the parking garage to the lower education lobby is now open.

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Grand Reopening(s)

A week of special preview events leads up to the all-day public opening festival for the main floor of the 1916 building on June 29. For details about any of these events, see the contact information at right. A small exhibition of drawings and photographs in the lower level of the 1916 building documents the planning and construction of the original museum.

Public Opening Ceremony, June 29, 2008

Ribbon Cutting Ceremony, South Terrace

10:30–11:00

Join community leaders for the official ceremony

1916 Architecture Tour: Then and Now

11:00, 1:00, 2:00, and 3:00

Learn about the construction of the building and how its renovation has improved it

Gallery Tours: Old Friends in New Spaces

11:30, 1:30, 2:30, and 3:30

Take a walking tour of the new galleries featuring many old favorite works in new places

Family Tours

2:00, 3:00, and 4:00

Visit the galleries and then do related studio projects with your family

Sketching in the Armor Court

2:00–4:00

Draw arms, so to speak

Art Carts in the Armor Court

1:00–3:00

Participate in hands-on experiences with the education art collection

Family Express Studios

1:00–4:30, Outdoor Courtyard and in the education classrooms

Enjoy an afternoon of creativity, live music, and light refreshments

Schedule of events for 1916 building reopening

June 21

Womens Council benefit party

216-707-6819

1916benefit@clevelandart.org

June 22, noon–5:00 (invitation only)

Donor Circle Open House

June 24–28

Members Days

(regular museum hours)

June 28, 5:30–8:30

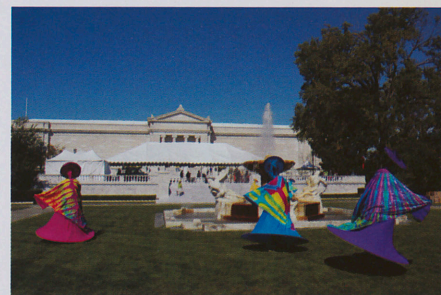
Members Preview

Bring the entire family to this fun-filled party to celebrate the reopening of the main floor of the 1916 building. \$35 member adults (ages 12 and up), \$55 nonmember adult guests, \$10 nonmember guests under 12, free for member children or grandchildren under 12. Free for members at the Fellow level and higher. Call or visit the box office.

June 29

Public Opening Day

Free



German and Austrian Sculpture and
Decorative Art, 17th and 18th
Centuries

European Painting and Decorative
Art, 17th and 18th Centuries

European Decorative Art, 17th and
18th Centuries

French and German Art, 18th Century

Italian Painting and Sculpture,
17th and 18th Centuries

Balcony: European Painting and
Sculpture, 17th Century

Rotunda

Armor Court

Neoclassical Painting and Sculpture

Neoclassical Decorative Art

British Painting, Sculpture, and
Decorative Art, 18th and 19th Centuries

British and American Decorative Art

Colonial American Art

Federal American Art



Dutch Painting, 17th and 18th
Centuries

Reinberger Gallery: 17th-Century
European Painting and Sculpture

The Art of Fabergé

American Decorative Art, Late 19th
and Early 20th Centuries

The Gilded Age and Ashcan School

American Art, 19th Century

American Landscape Painting,
19th Century

Welcome Back!

The upper level of the original 1916 building reopens with masterworks of later Western art



A remarkable story will greet visitors when they enter the newly renovated upper floor of the original 1916 museum building at the end of June. To anyone who might have been alive long enough to recall the inaugural opening in 1916, the rooms themselves would appear much as they did, thanks to the restored effect of skylight illumination—but the holdings displayed within those walls exemplify nearly a century of astute and bold acquisitions that have endowed the Cleveland Museum of Art with a collection of art the quality of which far surpasses what those original visitors saw. And this is but one floor of only one of the four wings that will constitute the expanded museum complex.

The upper-floor galleries of the south building contain the heart of the museum's collection of Western European art as well as the formative stages in the development of American art. The central spine around which the perimeter galleries are arranged is a suite of three large spaces: the Armor Court, the central rotunda, and the former Interior Garden Court, which has been transformed into a new gallery of Italian painting and sculpture of the 17th and 18th centuries (with even the former organ loft overlooking that room having found a new life as an intimate space for the display of miniatures and other small works from 17th-century Europe). Cleared of display cases, the rotunda is now simply the central orientation spot from which to explore the south building. The Armor Court, meanwhile, is virtually unchanged: still magnificent.

If a visitor were to ascend the south steps and enter the building, he or she would be looking straight ahead into the rotunda, with cases displaying the art of Fabergé on the left side of the entrance and American decorative art, including the work of Louis Comfort Tiffany, on the right. A turn to the left leads into the Reinberger Gallery and starts the visit with a bang: masterworks in this one room include Nicolas Poussin's *Holy Family on the Steps*, El Greco's *Christ on the Cross*, Diego de Velázquez's *Jester Calabazas*, Francisco de Zurbarán's *Christ and the Virgin in the House at Nazareth*, Peter Paul Rubens's *Diana and Her Nymphs Departing for the Hunt*, and Anthony van Dyck's *Genoese Woman and Her Child*. Next comes Dutch Baroque art, including landscapes, genre paintings, still lifes, and portraits, among them two stunning oils by Frans Hals, *Tieleman Roosterman* and *Portrait of a Woman*. The following three rooms feature European sculpture, decorative art, and painting from the 17th and 18th centuries.

Plain Dealer, June 8, 1916

HUNDREDS VISIT MUSEUM

File Through the Rain to See Beauties of New Galleries

Yesterday's rain did not prevent Cleveland citizens from seeing their new Museum of Art on its first day of opening to the public at large.

Many were waiting at both entrances when, at 9 a.m., Judge William B. Sanders, president of the museum, opened the doors of the beautiful main entrance to the south, while the doors on the north side, toward the park, were opened at the same time by Herman A. Kelley, secretary.

Morning, afternoon and evening, the visitors came steadily, strolling from one gallery to another, equally pleased with the magnificent building and the varied exhibits. Admiring comments were heard on every hand, and when enthusiastic investigators wanted to poke the armored knights and handle the Barberini tapestries, the museum authorities simply put in a few extra guards and murmured something about a campaign of education and the exuberance of first day visitors.

Cleveland News, July 18, 1916

Does Cleveland Appreciate Its Museum of Art?

"Emphatically yes," says director F. A. Whiting.

More than 125,000 persons have visited the gallery since its opening, June 7. One Sunday 18,000 came.

"What surprises us is the appreciation of art by the poorer people," said Whiting Friday. "Barefoot boys come wandering through the picture rooms and the library, day after day. Laborers with mud on their boots and dinner-pails in their hands come in on the way home from work. Workmen bring their women folk on the days when they have to pay, so as to avoid the crowd.

"The foreign-born citizens, as in all American cities, are the big art patrons."

"We expected support from the Italians and Slavs. We are tickled to get it from the Americans."

French and German art from the 18th century, including paintings by Jean Siméon Chardin and Jean-Honoré Fragonard, and Rococo decorative art and furniture, graces the next room, which opens into the new gallery of Neoclassical painting and sculpture. For most of the past five decades this room was a transitional space to the 1958 addition; today it is renovated with original skylighting and a vaulted ceiling that provide a suitably grand new home for Jacques-Louis David's great painting *Cupid and Psyche* and Antonio Canova's marble sculpture *Terpsichore*, behind which hangs a suite of five monumental paintings by Charles Meynier. Adjacent is a gallery of French Neoclassical decorative art.

British painting, sculpture, and decorative art of the 18th and 19th centuries continue the clockwise tour in a room featuring J. M. W. Turner's *Burning of the Houses of Lords and Commons* and works by Thomas Lawrence, John Constable, Thomas Gainsborough, and Joshua Reynolds. The jump to the New World begins with a small space devoted to silver and ceramics from London and Colonial America as well as porcelain and pottery from England's greatest manufactories.

In the next room, displays of Colonial American portraiture and decorative art include canvases by John Singleton Copley, Gilbert Stuart, and Benjamin West, as well as fine examples of furniture and silver by Nathaniel Hurd and others. American art from the Federal period is next, followed by a spectacular room of landscape paintings from the mid 19th century, with masterpieces by Thomas Cole and Albert Bierstadt as well as Frederic Church's astounding *Twilight in the Wilderness*. The following gallery celebrates more icons of American art, with Winslow Homer's *Brierwood Pipe*, Thomas Eakins's *Biglin Brothers Turning the Stake*, and William Sidney Mount's *Power of Music*. Concluding the circuit is a large gallery featuring elegant paintings by John Singer Sargent and William Merritt Chase, exemplars of America's Gilded Age, juxtaposed with the work of Ashcan School painters such as George Bellows, whose *Stag at Sharkey's* explores a less glamorous side of American life.

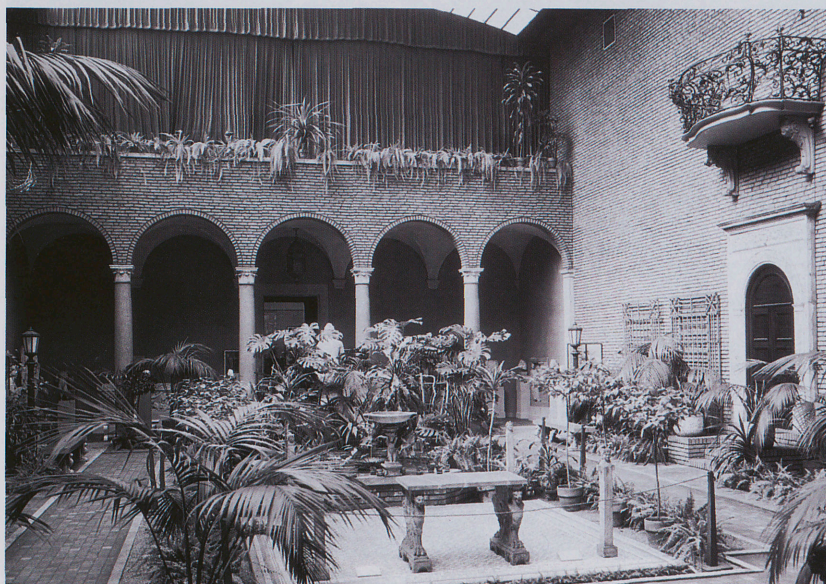
Back at the entrance, a right turn leads to the rotunda, where the Armor Court lies to the right and the barrel-vaulted gallery of Italian Baroque painting and sculpture to the left and down a short flight of stairs. Visitors may also descend to the lower level from here, where a small exhibition about the 1916 building has been created in the lobby at the bottom of the stairs.

The many visitors who will enter from the new east wing will first step into the gallery of American art from the Federal period. From here, one might either proceed straight ahead through one of two short hallways into the Armor Court, or turn one way or the other and follow galleries around the perimeter.

This June, 92 years after the first members of the public entered these galleries, we can follow in their footsteps and marvel at the enduring grace of the architecture—and, perhaps even more so, at how this institution has earned its place as an international star since those upstart days. ■■■

A Room of One's Own

Establishing the identity of the Interior Garden Court

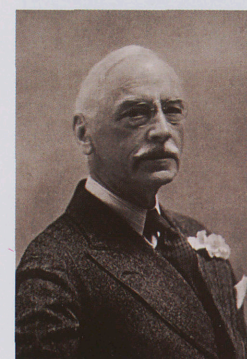


Today art museums are usually opportunities for unique architectural self-expression. But in the years when America's first great museums were established a general consensus reigned around the idea of the neoclassical temple, the model for the museums in Boston, New York, and Buffalo that inspired the Cleveland building. However, there was a rare alternative: a decorative ensemble held together by ancient architectural fragments embedded in the building, designed as a complete period envelope embracing the art, as in the Isabella Stewart Gardner Museum in Boston (below).

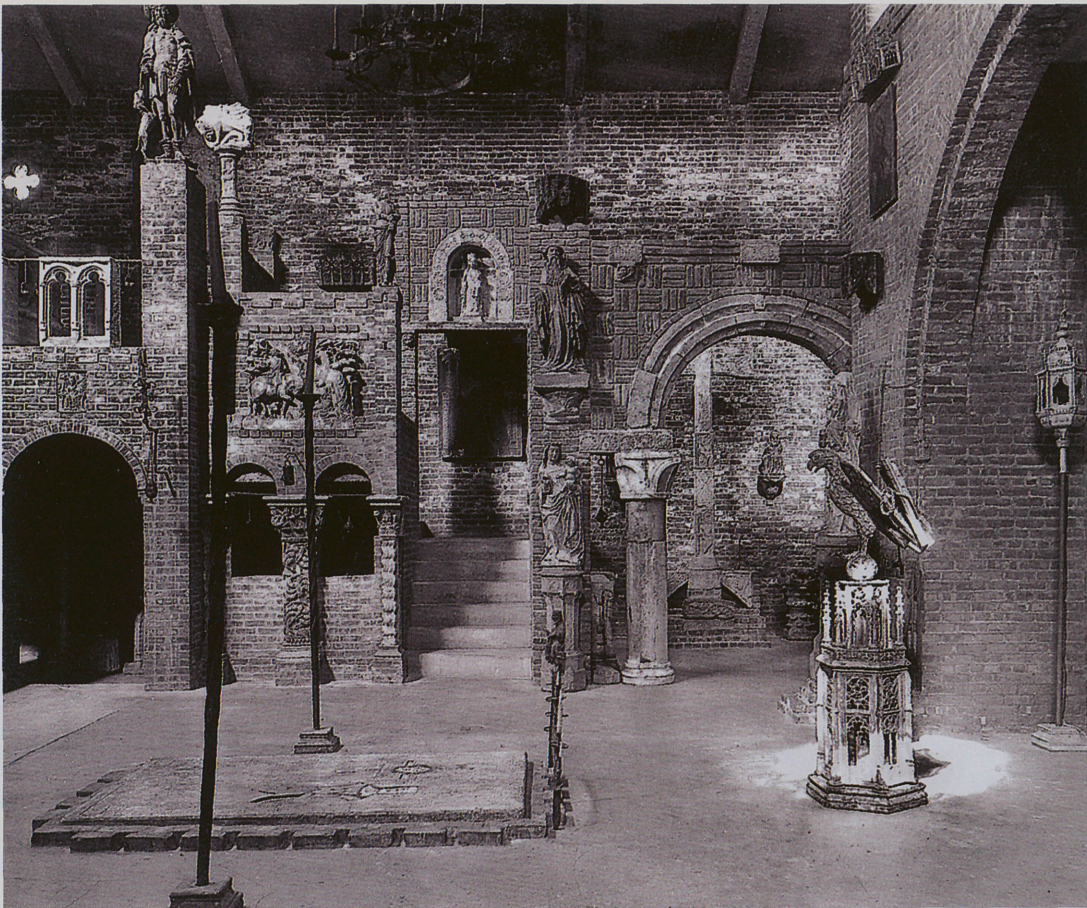
When the 1916 building reopens in June the clarity of its original conception will be restored, except for one room whose conception never was clear. The soaring vaulted space with Romanesque columns that we know as the Interior Garden Court has become a gallery of Italian Baroque painting and sculpture. Instead of architectural fragments, works by Caravaggio, Andrea del Sarto, and Tintoretto will hang on plaster walls that we remember as rough brick.

The Interior Garden Court was always an anomaly in the suite of galleries around it, a brick duckling among marble swans. Through most of 1915, as the interior of the building was in progress, a battle raged between the architects Hubbell & Benes, who sought to dignify the interior, and the two principal museum professionals, director Frederick Whiting and his ally Henry W. Kent, who deliberately sought an unfinished space.

Assistant secretary at the Metropolitan Museum of Art in New York, Kent had discreetly turned down the director's job in Cleveland, but nevertheless threw himself into important tasks for the new museum, advising and researching acquisitions and reviewing architectural plans. He and Whiting agreed that the museum's interior should be undecorated (by the standards of the day), a blank canvas that curators could complete. In the face of their steadfast opposition architect Benjamin Hubbell advanced schemes like a grand decoration of the rotunda—adjacent to the Interior Garden Court—by Tiffany Studios, involving mosaics and aluminum leaf, almost as rich as Tiffany's interior in Lake View Cemetery's Wade Chapel, also designed by Hubbell & Benes.



Henry Kent



George Barnard's Cloister (left) and The Cloisters as reconstructed on the current site (above).

Every building designed as an art museum balances architectural finish with the neutrality necessary for installation. Hubbell's idea of a public building demanded beautifully clad surfaces, and where structure was emphasized, as in the dome of a rotunda, to eschew ornament was to waste an opportunity. But brick, commonly hidden by stone or plaster, was an abomination. And he was not convinced by a visit to the true inspiration for this idea: George Barnard's Cloister on the northern tip of Manhattan.

The journey back in time we take when we enter the Cluny museum in Paris or the Sforza Castle in Milan can only be facilitated in America by new construction in an ancient style; the best examples are the Isabella Stewart Gardner Museum in Boston and The Cloisters in New York, but in other museums around the country this idea animated the installation of several collections. Henry Kent was very familiar with its most recent exponent, a sort of brick barn in the shape of a basilica studded with medieval arches, columns, and sculpture collected by the American sculptor George Grey Barnard.

The very lack of finish in this building appealed to Kent for two reasons: its raw masonry suited the period aesthetic, and its unfinished state could present some wealthy benefactor with an opportunity to pay for its completion. Indeed, Barnard's own Cloister appealed in just this way to John J. Rockefeller, who funded its transformation into The Cloisters, very near Barnard's original site. Kent and Whiting entertained similar hopes for their venture, and actively pursued donors who, had they been interested, might have funded a completely different result.

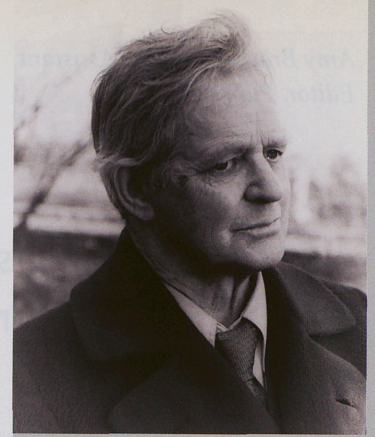
Hubbell inspected Barnard's installation without changing his mind, writing to Whiting in February 1915 that he was proceeding "under protest, it being our firm conviction that the insertion of a room with common brick walls, which must of necessity be used as a means of communication between rooms having marble and sandstone walls, will be an architectural mistake."

The building committee, weary of the controversy, voted for Whiting and Kent. But Whiting found the bricklaying too mechanical, with wide joints "like the outer walls of the YMCA." The architects refused to budge without a vote from the committee, most of whom were out of town. At last the authority Whiting sought arrived by telegram from various winter watering spots, and the first attempt was torn out, to be replaced by a less mechanical format—"random bond"—with the joints raked out, more antique in appearance and plasterable should a donor choose to fund a more finished room.

Several architectural fragments were inserted in the brick walls. In Italy a timely earthquake made some "fine columns" available, and these equipped the arcade on the south and the loggia at the west end. A fountain was installed in the center, and an oasis was created, a serene space where visitors could recharge their batteries before grappling with more art. Later, its acoustical properties attracted the McMyler Memorial organ, which was installed over the loggia until the construction of Gartner Auditorium, and many of us remember concerts of all sorts enhanced by its sonorous, if homely, walls.

Now those walls will finally receive the finishing touches that Henry Kent hoped for; the generous donor has arrived at last. 🏠

In 2008, the garden court is reborn as a gallery for Italian baroque art, and finally receives the level of finish its designers originally envisioned.



George Grey Barnard

George Barnard was born in Bellefont, Pennsylvania, in 1863, the year of the Emancipation Proclamation; Abraham Lincoln was to become one of his lifelong obsessions (and the subject of Barnard's monumental sculpture in Cincinnati). After an arduous apprenticeship in Paris as a sculptor and early success at the Champs de Mars salon in 1894, he was persuaded to accept a huge commission for the state capitol in Harrisburg, Pennsylvania. He decided to work in France because of his love for its medieval antiquities, especially sculpture.

Two years into this project, then still far from complete, officials in Harrisburg reduced his fee to less than he owed for labor and materials, then embezzled what remained. Though ultimately rescued after many anxious months by a group of sympathetic investors, the desperate sculptor had already turned to the villages and ruined monasteries where he suspected the presence of medieval sculpture: here a Burgundian relief completed a pigsty, there a pair of 15th-century Virgins watched over a barnyard; ruined cloisters and choirs dotted the countryside. Soon Barnard was engaged in a trade so profitable that he was able to sustain a celebrated career as a sculptor and collect medieval art on a scale that would never again be possible. Today his collections form the basis of The Cloisters and the medieval collection of the Philadelphia Museum of Art.

Still laboring on colossal projects, Barnard died in 1938, three weeks before the public opening of The Cloisters, with about \$200 in the bank.

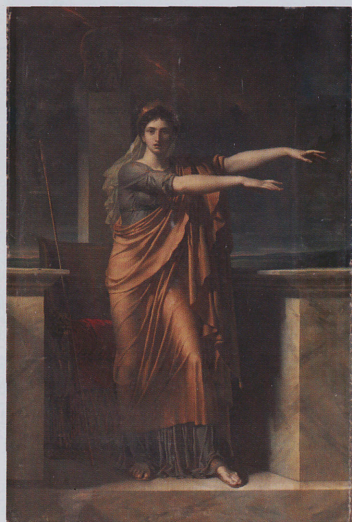
Disappearing Act

Five years' worth of careful restoration of a set of Meynier masterworks is all but invisible

Most of us want our work to be noticed. We want to create something that didn't already exist: a product, a report, a change in the landscape, an event. Not so with fine art conservators. They do not want their work to be obvious.

"If you do it right, your work becomes invisible," says painting conservator Dean Yoder. "I get a lot of pleasure when I see my work disappear."

For five years Yoder, of Yoder Conservation in Cleveland, along with assistants Marissa Racht Ryan and Brooke Barker, has been poring over every inch of five massive paintings the museum ac-



Before-and-after conservation comparisons of the five monumental canvases by Charles Meynier (French, 1768–1832)

Polymnia, Muse of Eloquence, 1800
(2003.6)

Erato, Muse of Lyrical Poetry, 1802
(2003.6.1)

Calliope, Muse of Epic Poetry, 1800
(2003.6.2)

Clio, Muse of History, 1798 (2003.4)

Next page: *Apollo, God of Light, Eloquence, and Fine Arts with Urania, Muse of Astronomy*, 1798 (2003.5)

All John L. Severance and Greta Milliken Purchase Fund



quired in 2003. Painted by French artist Charles Meynier in the last years of the 18th century, *Apollo and the Muses* will appear for the first time as a fully restored set when the museum re-opens the upper level of the 1916 building in June.

The experience should be memorable. The paintings' sheer size (each is nine feet tall) and their life-size subjects will loom over the viewer, who, Yoder hopes, won't see any of the inpainting, varnish removal, or evidence of the work of any other hand but the artist's.

"The story about these paintings is still emerging," he says. "There were originally supposed to be nine paintings altogether, but after five the progress was called off." Apparently, the businessman who commissioned the works, François Boyer-Fonfrede, went bankrupt. A rough drawing exists showing how the nine paintings would have been installed in Boyer-Fonfrede's townhouse.

But for most of their 209-year life, the paintings have been either exhibited or stored at a castle in Fribourg, Switzerland.

In 1819 Nicolas-Antoine de Castella bought the paintings at auction and in 1824 moved them to his family estate, Wallenreid Castle, where they remained until 2003.

"I've been to the castle," says Yoder. "It's pretty small for a 'castle,' but it's a very nice home. There was a special room made for the paintings."

Yoder, who is working in concert with the museum's paintings conservator Marcia Steele, is careful to say that the paintings were not "damaged." But he admits they showed signs of neglect. Fluctuations in humidity at the castle caused some cracking in the paintings' surfaces. According to the art conservator, however, cracks happen for a variety of different reasons and in different ways.

"In most of the paintings I was dealing with what's called 'traction crackle,'" Yoder explains, "where a layer on the surface tends to shrink faster than the layer underneath." This kind of crackling happens early in a painting's life.

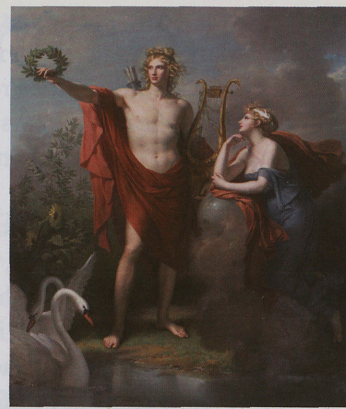
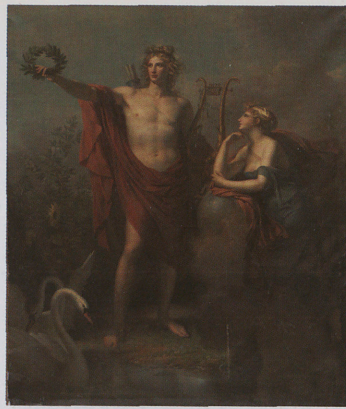
All of the paintings, which depict the classical Greek muses of epic and lyrical poetry, eloquence, history, and astronomy, needed overall cleaning due to the buildup of grime and varnish, which had given them a brownish-orange tinge.



Their original frames, though intact, also needed cleaning and reconstruction of missing gesso and ingilding.

Images of the paintings before conservation reveal dark, murky, and muddy areas of the compositions, as if the muses were stepping out of the shadows. Their tones were yellowed, details were blurred, and in one notable case, a white veil had been painted over the body of Cupid many years after Meynier had died. In general, Meynier's careful brushwork in the muses' clothing and the symbolic images surrounding their bodies were clotted and unclear.

Jon Seydl, curator of European Painting and Sculpture, is excited to see the paintings restored and exhibited. Though Seydl was not on staff when the Meyniers were acquired (Sylvain Bellenger was the curator at the time, and instrumental in acquiring them), he had heard about the sale, and about the conservation work that was needed. "The cleaning—as Marcia and Sylvain knew it would all along—really proved how interesting, complicated, and varied Meynier's work is," he says.



In *Erato, Muse of Lyrical Poetry*, Cupid is depicted as a boy bringing inspiration to the muse. The sweeping white veil extending from his right hand has been removed. The conservators knew, based on a watercolor by the artist and an etching that documented the Salon of 1801, that Cupid's veil was not part of the original painting. Sure enough, thermal imaging revealed the feathers of a wing beneath the veil.

"The overpainting of Cupid was very crude," Yoder explains. "It was very different from the hand of the artist. It had blurry contours and was on top of a thick layer of varnish. We did cross-sections, and as we looked at the layering, we could see one very thick amber-colored varnish coating. It had aged for more than 75 years before Cupid's drapery was put on. Fortunately, that made it feasible to remove it."

It took 100 hours to remove the overpainting. "We removed it mechanically with tools under magnification. We took scalpels and reshaped them in order to carefully pick away the overpaint." Yoder explains that the tools couldn't be too sharp or too dull, and the conservators had to sharpen them about every ten minutes. Not only did Cupid emerge the way he was meant to be, but the whole painting is much greener than the muddy work that Yoder started with.

After years of working with magnification, Yoder knows every square inch of these paintings, but he's partial to *Clio, the Muse of History*, and to the aforementioned *Erato*. He refers to them by name. "I think Calliope needed the most amount of inpainting. She happened to have the most cracking. With older paintings like these, the cracking paint creates white cracks on dark passages—it's very distracting. After the inpainting, the forms start to emerge."

But, he explains, not all the cracks can be fixed or filled. He starts with the widest cracks, and goes to the next level, and then the next level, until he gets to a certain point. That's when he pulls in a fresh set of eyes—like the curator and another conservator.

After living with these paintings for five years, Yoder expresses affection for them. "I like them all in different ways. They're all very interesting. Unique."

And when the viewer leans in close, Yoder's work won't be visible. "If your work melds in close up, it should just be beautiful." 🏠



Clio takes a rest in the museum conservation lab.

Light Matters

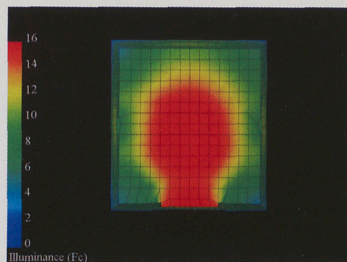
A comprehensive study of daylight informs the entire renovation and expansion project

Hubbell & Benes, the architects of the museum's original 1916 building, brought a sophisticated understanding of how to make the most of daylight in a large public space, and the gracious atmosphere of the building embodies that expertise. During the current renovation, the museum engaged Washington, D.C.-based lighting designers George Sexton Associates to evaluate the building and establish a means of reconciling the historic architecture with modern standards of light control. Here, Mr. Sexton illuminates the goals and process that have guided his firm's work in Cleveland.

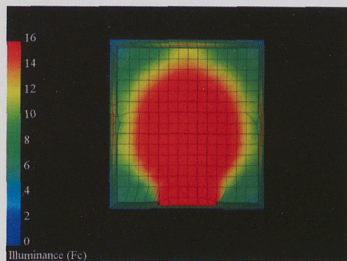


Our attitude toward the 1916 building is that it was quite a wonderful experience the way it was originally designed, and we will do whatever we can to preserve that experience. But what has changed in the time since it was built is that there's a much better understanding of the effect of light on works of art. So we're trying to preserve the experience of the building while also protecting the works of art.

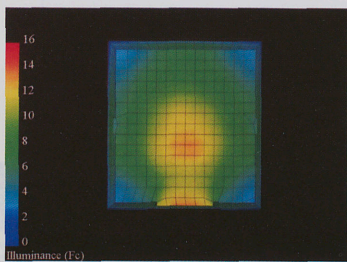
Striking this balance starts with basic investigation. In terms of protection, we look at two measures: what is the total cumulative amount of light a work of art ought to be exposed to over the course of a year, and what is the maximum brightness it should ever see. To work all of this out, we do a methodical analysis of the gallery spaces and take light-meter readings at different times of the day—10:00 a.m., 1:00 p.m., and 4:00 p.m.—and at three times of year that represent the high, low, and medium points of expected light exposure. In Cleveland those dates were June 21 (the summer solstice), December 21



March 21, 10:00 a.m.

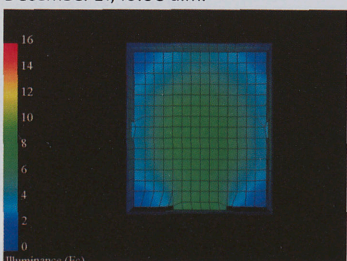


March 21, 1:00 p.m.

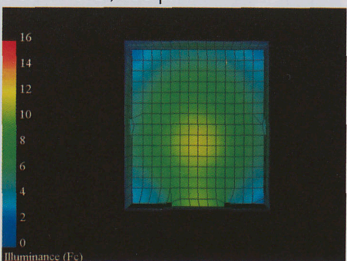


March 21, 4:00 p.m.

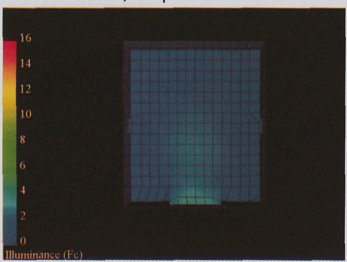
December 21, 10:00 a.m.



December 21, 1:00 p.m.



December 21, 4:00 p.m.



May/June 2008

(the winter solstice), and March 21 (the spring equinox). We also have lots of data gathered over the past 30 years about the number of sunny and cloudy days different places have statistically. If we're working for a museum in Cleveland we'll have different assumptions than when we're working for one in Fort Worth, as I'm sure you can imagine.

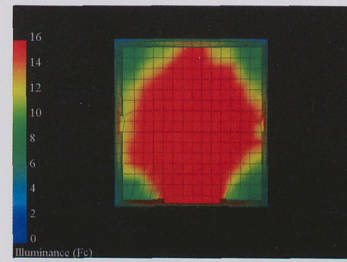
Armed with these data, GSA then turns its attention to the specific works of art to be displayed in particular places. Working backwards from your conservation department's standards for how much light different classifications of objects can take, we then work on filtering in the skylights—that's the outer glass you see from outside the building—and the lay lights, which you see from the inside when you look up at the ceiling, to achieve the necessary light levels. This doesn't mean that there is a constant brightness. Rather, we're looking at an idea called reciprocity, which takes into account that there will be more daylight in the summer, but much less in the winter, and we calculate an annual total exposure. We also take into account that the artificial lights will not be on when visitors are not around, and that daylight will still shine into the galleries even when the museum is closed.

Then we figure out how much light each gallery should get based on what is in it. Very simply, objects that are inorganic are the least sensitive to light. Stone and bronze, for example, can take unlimited exposure. On the other end are things like watercolors and textiles—organic pigments on organic fibers, which are extraordinarily sensitive. The glass-enclosed spaces in Rafael Viñoly's new building provide a wonderful opportunity to showcase certain works of art such as sculptures in full daylight. Other rooms, meanwhile, are very carefully controlled at much lower light levels.

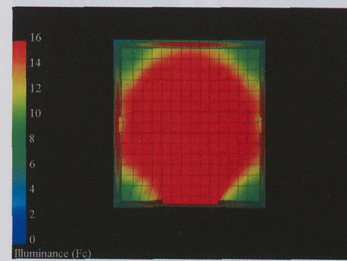
The visitor's experience is shaped not only by the absolute levels of brightness, but also by the change in brightness that is perceived while moving through the museum. We are reducing the overall amount of daylight that makes it to the gallery walls in the 1916 building in order to meet the museum's conservation standards. Despite these decreased levels, though, the visitor will have an impression of more light. Some of this has been achieved by restoring the experience of the original building design—for example, by opening up skylights and lay lights around the rotunda that had been blocked off by later construction. But a lot of it has to do with paying special attention to areas of transition. As you move from one space to another, we want to make sure there are no dramatic leaps in brightness. We've all had the experience of walking out of a dark movie theater into the dazzling sunlight. The same thing can happen in a building, so we've taken care to modulate these transitions so that by the time you walk into a darker space, your eyes have already adjusted. The visitor can easily see and appreciate the work of art in conditions that also ensure the long-term safety of the object. That's our mission in a nutshell: beautiful presentation and careful protection. 🏛️



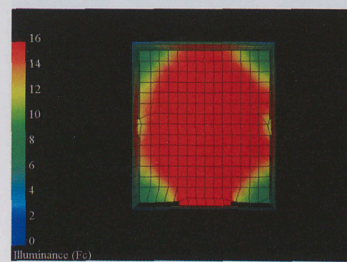
These diagrams show measured light levels in the new French neoclassical gallery (above), one of a few spaces where original skylighting has been restored. At left are the readings for the spring equinox in March, below for the summer solstice, and below left for the winter solstice in December.



June 21, 10:00 a.m.



June 21, 1:00 p.m.



June 21, 4:00 p.m.

Red indicates brighter light. The designers are concerned not only with controlling maximum brightness, but with overall light exposure over the course of the year. These studies show how Cleveland's dim Decembers effectively put some light exposure in the bank—a "sunny day fund" that will be drawn upon during the summer.

Parade the Circle is June 14

Parade at noon. Cleveland's unique community arts event is Saturday, June 14. International and national guest artists join Greater Cleveland artists, families, schools, and community groups. This year's parade route will begin and end at the Cleveland Museum of Art, moving in a counterclockwise direction and covering the same streets as in previous years. This year's parade theme is *Skippping the Muse, Running the Fiddle*. The museum presents the parade. University Circle Inc. presents Circle Village activities, entertainment, and food on Wade Oval from 11:00–4:00. For information on Circle Village call UCI at 216-707-5033.

Parade the Circle is sponsored by the Womens Council of the Cleveland Museum of Art.

Join the parade for \$6/person. No written words, logos, motorized vehicles (except wheelchairs), or live animals are allowed. To be listed in the printed program, register by Sunday, May 25. For parade buttons and parking privileges, register by Tuesday, June 10. Register for all workshops or for the parade during any listed workshop. For further questions, call Community Arts at 216-707-2483 or email neisenberg@clevelandart.org.

Basic Parade Workshops

Fri 6:00–9:00, Sat 1:30–4:30, and Sun 1:30–4:30 beginning May 2 and continuing until the parade, artists help you make masks, costumes, and giant puppets for your parade entry. Workshops are held at the museum. A workshop pass (individuals \$50; families \$150 up to 4 people, \$25 each additional person) covers all basic workshops and includes parade registration. Open to all ages; children under 15 must register and attend with someone older. Group rates and scholarship assistance are available.

Special Parade Workshops in Batik and Stilt Dancing

A free drop-in Stilt Weekend is open to all. **Batik** your own parade costume or banner, Saturdays, May 10–June 7, 10:00–12:30; individuals \$20 with pass; fabric at cost. During **Stilt Weekend**, Saturday and Sunday, May 17–18, 1:30–4:30, Canadian stilts Brad Harley and Rick Simon give everyone an opportunity to try walking on stilts. Workshop passholders will be given priority and children must be at least 10 years old. Passholders without stilts may order them **only** during Stilt Weekend (\$50). Participants may keep stilts after safety training. Special stilt-dancing workshops are Saturdays, May 25, 31, and June 7, 1:30–4:30 (novice) and Sundays, May 26, June 1, and June 8, 1:30–4:30 (advanced); free with workshop pass.

Volunteers

Many are needed. Assist at workshop sessions, distribute posters and flyers, or fill one of the dozens of parade day jobs. Call the Volunteer Initiatives office at 216-707-2593 for more information.

Parade the Circle



Arms and Armor Programs

Public Lectures

Last in a series of free public lectures presented by distinguished international speakers. Recital Hall.

Wednesday, May 7, 6:30.

Imperial Armor in the Hofjagd- und Rüstkammer. Dr. Matthias Pfaffenbichler, Curator, Hofjagd- und Rüstkammer, Kunsthistorisches Museum, Vienna, Austria.

Art Cart

Friday, May 9, 2:00–3:00; Sundays, May 11 and 25, 2:30–3:30; Wednesday, May 14, 6:00–7:00

Join us inside the exhibition (ticket required) for an exclusive chance to touch specially designated works of art and armor and learn about their ornament and craftsmanship.

Gallery Talks

Tuesday to Sunday, 1:30, through May 25. Free. Meet at the information desk. Exhibition ticket required. Special Slovenian tour May 30 at 3:00.

Film: Zum Schutz des Landes: Das Steirische Zeughaus (For the Protection of the Country: The Arsenal of Styria)

Tuesday–Sunday at 11:30 and 3:30, plus 6:30 on Wednesdays and Fridays, lower level education.

Art and Fiction Book Club

3 Wednesdays, June 4–18, 1:30–2:45

Leonardo's Swan by Karen Essex

This structured look at art history through fiction and narrative non-fiction is a collaboration between the museum's library and education departments, intended for adult patrons. \$45, CMA members \$35.

Introduction to Tibetan Art

The Art of the Central Valley

Wednesday, May 7, 6:30–8:00
Seema Rao, instructor. \$20, CMA members \$15.

Talks to Go

A Masterpiece in the Making

Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by our museum staff for your community group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Sara Dagy at 216-707-2458.

Nia Coffee House

6:00–8:30, every first and third Tuesday at the Coventry Village Library, 1925 Coventry Road, Cleveland Heights. Live jazz and poetry. Parental guidance suggested. 216-707-2486.

Cafe Bellas Artes

A place to gather with members of the Latino community each month to discuss art, culture, music, poetry, literature, and much more in Spanish. Please reserve the second Friday of each month and share an evening with us at the museum, 6:30–8:30. Visit the web site for the most current information.

Art Crew

The Art Crew gives the CMA a vital presence in the community, with life-size costumes based on objects in the permanent collection. The costumed characters work with a "handler" who fields audience questions and supplies CMA information along with the offer of a free Polaroid picture of the visitor with the character. Call 216-707-2671 for more information or to schedule an appearance. Cost is \$50 nonrefundable booking fee and \$25 per hour with a two-hour minimum for each character and handler.

Adult Studio Classes

Learn from professional artists in small classes that ensure individual attention. For course descriptions, visit www.clevelandart.org/educatn. Class fees vary by the number of sessions: typically, 10-week classes are \$225, CMA members \$180; 8-week classes are \$180, members \$144; 6-week classes are \$135, members \$108; 5-week classes are \$113, members \$90. Materials and model fees are extra.

Drawing and Painting from Life

7 Wednesdays, June 18–July 30, 10:00–12:30. Susan Gray Bé, instructor. \$157, CMA members \$126; supplies \$60 for first-time students.

Drawing and Painting in the Evening

7 Wednesdays, June 18–July 30, 6:00–8:30. Susan Gray Bé, instructor. \$157, CMA members \$126; supplies \$60 for first-time students.

Introduction to Painting

7 Wednesdays, June 18–July 30, 10:00–12:30. Kate Hoffmeyer, instructor. \$157, CMA members \$126.

Composing in the Circle—Day and Evening Classes

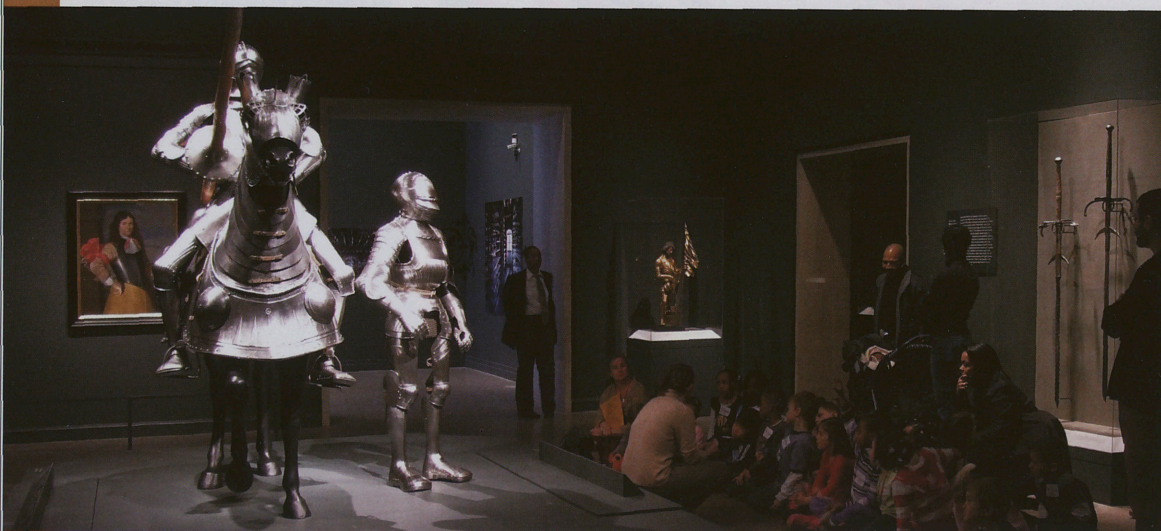
6 Fridays, June 20–July 25, 10:00–12:30 or 6:00–8:30. Susan Gray Bé, instructor. \$135, CMA members \$108; supplies \$60 for first-time students.

Drawing in the Armor Court

6 Wednesdays, July 2–August 6, 6:00–8:30. Kate Hoffmeyer, instructor. \$135, CMA members \$108.

Class Registration: 216-421-7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.



Art Classes



Summer Museum Art Classes

The main floor galleries of the 1916 building will be open, so classes will view art each week. Two summer class choices:

Weekday session, 10 classes on both Tuesdays and Thursdays, July 1–31 or Saturday session, 5 classes, June 28–July 26. Classes offered for ages 3–17.

Morning classes: 10:00–11:30

Afternoon classes: 1:00–2:30

Parent and Child (age 3) mornings only

Four hands are always better than two! Parents and children work together to create images and objects inspired by the museum collection.

More Mini-Masters (ages 4–5)

Exploration, invention, and discovery are encouraged as younger children talk about art, then work with a variety of materials. Students sharpen small motor and observational skills while having fun.

Museum Zoo (ages 5–6)

Flap your wings, wag that tail. The museum's collection abounds with animals, some wild, some tame. Children learn about them and make art projects that use their new knowledge.

Summer Breeze (ages 6–8)

Bugs, birds, and butterflies inspire children to explore all things floating in the summer breeze. Students look at a variety of creatures and make art projects out of them.

Creating in Color (ages 8–10)

What's your favorite color? Come and experiment with us as we mix colors in many media, from paint to pastels. Learn how colors can change your mood or even a piece of art.

What Is That? (ages 10–12)

Artists work in all kinds of materials to make wild and wonderful things. Students will study paintings, sculpture, and mixed media and create art out of almost anything.

Teen Drawing a.m. (ages 13–17)

Weekday mornings only

Teen Drawing p.m. (ages 13–17)

Afternoons only, weekdays or Saturdays

Teens sharpen drawing skills with pencil, charcoal, pen and ink, and experiment with printmaking. Sign up for both morning and afternoon weekday sessions for a full day of art. No lunchtime supervision.

SPECIAL CLASSES

Claymation (ages 10 and up)

Weekday mornings only

Learn how to create characters from armatures and artist's clay and design background sets. Then produce stop-action animation. (Advanced exercises for previous students.) Special fee \$240, CMA members \$200; supplies included. Bring your own digital camera. Limit 10.

Mixed Media for Adults

Saturday mornings only

Adults learn about the museum collection by making art inspired by many cultures and times. No experience necessary!

Class Registration: 216-421-7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

Class Fees

Weekdays: \$100 for Family-level CMA members, \$120 for all others. Parent and Child class: \$120 for CMA members, \$140 for nonmembers.

Saturdays: \$50 CMA members, \$60 nonmembers. Parent and Child class \$60 for CMA members, \$70 nonmembers.

Class Size

For children ages 4–17, class size is limited to 25.

Parent and Child class is limited to 12 children and 12 adults.

Cancellation Policy

Refunds are issued anytime before the beginning of the session. Refunds after the first class are considered on an individual basis.



VIVA! & Gala Around Town

May and June bring the conclusion of the third VIVA! & Gala Around Town season, including the final events in the Central Asia and Near East mini-series. Hear percussion music from Iran and Afghanistan, see the second installment in the Masters of Russian Drama series, and witness a special collaboration of two of today's leading vocal ensembles. Programs subject to change.

Masters of Russian Drama:

Nicolai Gogol's *The Gamblers*

Thursdays, Fridays, and Saturdays, 7:30 plus Sundays, 3:00, May 22–June 15, Kennedy's, Playhouse Square

"Gogol was a strange creature, but then genius is always strange."

—Vladimir Nabokov

The Gamblers is a merry farce turned into a metaphysical horror in a way that only the genius of Gogol may capture. A professional gambler, traveling on a highly profitable con job, stops at a provincial inn, where he believes he is playing against local pinheads. But little does he know the kind of scorpions he's dealing with. Gogol's play is a brilliant study of the grotesque and the grotesquery of greed. Adapted and directed by Massoud Saidpour. Featuring Terence Cranendonk. Limited seating. \$25, CMA members \$23.

Due to the nature of this performance, no late seating. This venue is not wheelchair accessible.



Terence Cranendonk



Zarbang

Central Asia and the Near East mini-series events

Concluding this May, this mini-series focuses on the rich cultural traditions of a region of the world that is often in the news today. Concerts, films, and architecture talks offer multifaceted perspectives into the treasure trove of captivating musical practices and artistic expression of the peoples of Central Asia and the Near East and the architectural beauty of their monuments.

Zarbang: The Percussions of Iran and Afghanistan

Friday, May 9, 7:30
Cleveland Museum of Natural History

"Amazing array of sounds." —*Los Angeles Times*

Zarbang represents some of the finest percussionists from Iran and Afghanistan. Drawing from Sufi, ancient Persian, and Afghani rhythms, the ensemble weaves a sound that is dynamic and ecstatic on one hand, and meditative and trance inducing on the other. \$35, CMA members \$33.

Isfahan "half of the world": Treasures of the Safavid Dynasty of Persia

Wednesday, May 14, 6:00

Dr. Tehnyat Majeed, a specialist in Islamic architecture, offers a 45-minute talk highlighting monuments built by the ruling dynasty of Persia in the 16th to early 18th centuries. FREE.

Films:

Bab'Aziz: The Prince Who Contemplated His Soul

Saturday, May 10, 1:30

Sunday, May 11, 1:30

Iran: A Cinematographic Revolution

Wednesday, May 14, 7:00

Friday, May 16, 6:45

See listings on page 19.

Trio Mediæval + Cantus

Wednesday, May 28, 7:30
Trinity Cathedral

"Immaculate blend and nuanced control." —*The New York Times*

The gleaming voices of these two acclaimed vocal ensembles, the Trio Mediæval women and the nine men of Cantus, combine for a splendid concert of rich ethereal sound. Hailing from Oslo, Trio Mediæval is one of the hottest female vocal ensembles in the world. They are back after their sold-out concert last year. Cantus is one of America's finest professional male vocal ensembles. \$35, CMA members \$33.



Trio Mediæval and Cantus





Iran: A Cinematographic Revolution

Colonel Wolodyjowski

Sunday, May 4, 1:30

Directed by Jerzy Hoffman, with Tadeusz Lomnicki and Daniel Olbrychski. Ottoman Turks invade 17th-century Poland in this battle-filled epic based on the historical novel by Henryk Sienkiewicz. The movie showcases armor from the era spotlighted in our current *Arms and Armor* exhibition, and the show's curator, Stephen Fliegel, will introduce the screening. (Poland, 1969, color, subtitles, 35mm, 160 min.) Seniors 65 & over and students \$6.

and Sufi elements into a beautiful film object" –*Variety*. Cleveland premiere. (Switzerland/Hungary/France/Germany/Iran/Tunisia/Britain, 2005, color, subtitles, 35mm, 96 min.)

Iran: A Cinematographic Revolution

Wednesday, May 14, 7:00

Friday, May 16, 6:45

Directed by Nader Takmil Homayoun. Interviews and ample film clips recount the tumultuous history of one of the most revered national cinemas in the world, which has produced world-class filmmakers like Dariush Mehrjui and Abbas Kiarostami. Cleveland

Defenders of Riga

Friday, May 30, 6:45

Directed by Aigars Grauba. Latvia's struggle for independence (after centuries of foreign rule) is recreated in this lavish historical drama. Set one year after Latvia's declaration of independence at the end of WWI, the movie tells of a former soldier who must rally his countrymen against Germans and White Russians intent on taking over the fledgling nation. Cleveland premiere. (Latvia, 2008, color, subtitles, 35mm, 123 min.) Special admission \$10; CMA members, seniors, and students \$8; or one Panorama voucher.

Panorama Film Series

May's movies include a new documentary about a fashion icon, a classic Polish historical drama that complements our *Arms and Armor* show, a new Latvian historical drama, and the final two "Silk Road Movies" (including a late addition) complementing this season's VIVA! & Gala Around Town's mini-series of concerts of music of Central Asia and the Near East. Unless noted, admission to each program is \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher. Panorama vouchers (in books of ten) can be purchased at the museum box office for \$55, CMA members \$45.

Lagerfeld Confidential

Friday, May 2, 7:00

Friday, May 9, 7:00

Directed by Rodolphe Marconi, with Karl Lagerfeld, Anna Wintour, Nicole Kidman, and Baz Luhrmann. Celebrate Fashion Week Cleveland with this new documentary about legendary fashion designer Karl Lagerfeld, "the haughty high priest of haute couture" according to the BBC. The film lifts up Lagerfeld's white ponytail and looks behind his thick shades to reveal an imperious jet-setter who loves books, cinema, and the visual arts as much as his creations for Chanel. (France, 2007, color, subtitles, 35mm, 89 min.)

Bab'Aziz: The Prince Who Contemplated His Soul

Saturday, May 10, 1:30

Sunday, May 11, 1:30

Directed by Nacer Khemir. In this visually stunning fable full of exotic songs and dances, a blind old Arab man and his young granddaughter venture across the barren desert toward a reunion of dervishes held every 30 years. Along the way, the elder entertains his young companion with the story of a narcissistic prince who loses his kingdom while contemplating his reflection in water. "An Arabian dream that weaves timeless story threads with mystical

premiere. (France, 2006, color/b&w, subtitles, Beta SP, 98 min.) Preceded at curtain time by *The Noon Gun* (Britain, 2004, 28 min.), an impressionistic portrait of a now-lost Afghanistan, shot by British filmmaker Anthony Stern in 1971.

Lagerfeld Confidential

Bab'Aziz: The Prince Who Contemplated His Soul



Manoel de Oliveira: The First 100 Years

Portugal's master filmmaker Manoel de Oliveira, who turns 100 this December, is the world's oldest active filmmaker. And "active" is an understatement. Though Oliveira began his filmmaking career during the silent era of the early 1930s, he didn't direct his first feature until 1942 and his second until 1963. He made three features during the 1970s, four during the 1980s, then got rolling; since 1990 he has directed at least one film a year.

Better known in Europe than in America, Oliveira emerged as one of the great modern filmmakers with his "Tetralogy of Frustrated Love" (1971–1981). Oliveira's films can boast the lush literariness of Merchant-Ivory, the subversive impishness of Buñuel, and the spiritual striving of Dreyer, while remaining modernist and often self-reflexive. His centenary is marked in Cleveland in May and June with a large retrospective: 21 features divided between the museum and the Cleveland Institute of Art Cinematheque. On Wednesday nights between May 28 and June 25, the museum will present Oliveira's complete "Tetralogy of Frustrated Love." Five more of his most celebrated films screen on four Friday nights and one Sunday afternoon, all in 35mm film prints—some from the Cinemateca Portuguesa in Lisbon, some newly struck for this retrospective.

Special admission to each of the programs in this series is \$10; CMA members, seniors 65 & over, and students \$7. No passes or Panorama vouchers will be accepted.

This series was organized by the BAM cinématek, Brooklyn (Florence Almozini), and coordinated by Antonio Pedroso. It is presented with the support of Cinemateca Portuguesa—Museu do Cinema, Instituto Camões, and Lusomundo. Special thanks also to Manoel de Oliveira.

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CAMÕES
PORTUGAL

Abraham's Valley

Sunday, May 18, 1:00

With Leonor Silveira. In this loose adaptation of Flaubert's *Madame Bovary*, an unhappily married woman takes a series of lovers. One of Oliveira's most celebrated movies. New print! (France/Portugal/Switzerland, 1993, color, subtitles, 35mm, 203 min.)

The Past and the Present

Wednesday, May 28, 6:45

In this perversely funny black comedy, a widow abuses her living husband as much as she idolizes her deceased one. But when *he* dies and she remarries once more, the cycle continues. Archival print! (Portugal, 1972, color, subtitles, 35mm, 117 min.)

Benilde or the Virgin Mother

Wednesday, June 4, 7:00

A young woman unleashes the fury of her fiancé, friends, and family when she claims that the Holy Spirit has impregnated her. Evokes Carl Dreyer's *The Passion of Joan of Arc* and *Ordet* along with Roberto Rossellini's *The Miracle*. Archival print! (Portugal, 1975, color, subtitles, 35mm, 106 min.)

Voyage to the Beginning of the World

Friday, June 6, 7:00

With Marcello Mastroianni and Leonor Silveira. Mastroianni, in his final film role, plays an elderly Portuguese film director (Oliveira's alter ego) who revisits his childhood haunts during a car trip with his film crew. (Portugal/France, 1997, color, subtitles, 35mm, 95 min.)



Abraham's Valley

Doomed Love (Part 1)

Wednesday, June 11, 6:00

Originally a six-part television drama (it shows here in two parts over two Wednesdays), this masterpiece is based on a novel by Camilo Castelo Branco. It's an intimate epic that tells the story of two star-crossed lovers from feuding wealthy families in 19th-century northern Portugal. Separate admission required for each part. Archival print! (Portugal, 1978, color, subtitles, 35mm, total 262 min.)

I'm Going Home

Friday, June 13, 7:00

With Michel Piccoli, John Malkovich, and Catherine Deneuve. When tragedy strikes, a septuagenarian actor living in Paris perseveres with his life and career, finding new joy in caring for his six-year-old grandson. (Portugal/France, 2001, color, subtitles, 35mm, 90 min.)

Doomed Love (Part 2)

Wednesday, June 18, 6:30

See Wednesday, June 11.

A Talking Picture

Friday, June 20, 7:00

With Leonor Silveira, John Malkovich, Catherine Deneuve, Stefania Sandrelli, and Irene Papas. A history professor and her inquisitive daughter cruise the sunny Mediterranean, but all is not smooth sailing in this unsettling meditation on the future of civilization. (Portugal/France/Italy, 2003, color, subtitles, 35mm, 96 min.)



Belle Toujours

Francisca

Wednesday, June 25, 6:00

Two men love the same woman in this tragic 19th-century romance. Archival print! "Oliveira's masterpiece" —*The International Dictionary of Films and Filmmakers*. (Portugal, 1981, color, subtitles, 35mm, 166 min.)

Belle Toujours

Friday, June 27, 7:00

With Michel Piccoli and Bulle Ogier. This "sequel" to Luis Buñuel's *Belle de Jour* takes place 38 years after the events in that 1967 film. Séverine, the bourgeois wife who worked days as a high-class prostitute, and Husson, the sadistic libertine who knew of her secret life, meet by chance in Paris and go to dinner. (Portugal/France, 2006, color, subtitles, 35mm, 68 min.)

A Talking Picture

Expansion Project Timeline

Spring 2008

East wing construction complete and acclimatization begins.

Summer 2008

Galleries begin reopening in the 1916 building.

Fall 2008

East wing special exhibition space opens with *Artistic Luxury: Fabergé, Tiffany, Lalique*.

Summer 2009

New east wing permanent collection galleries open.

2010

Lower-level 1916 galleries open.



2012

West wing galleries open.
Lifelong Learning Center opens.
New courtyard opens.

Display cases
are assembled
in the 1916
building.

Textile Art Alliance

Exhibition: *Focus: Fiber 2008*

Sarah Quinton, Juror

May 16–June 21, Cleveland State University Art Gallery, 2307 Chester Avenue, Cleveland

This juried regional exhibition of contemporary fiber art is co-sponsored by the Textile Art Alliance of the Cleveland Museum of Art and Cleveland State University Art Gallery. It includes entries from Illinois, Indiana, Kentucky, Michigan, New York, Ohio, and Pennsylvania. *Focus: Fiber 2008* is free and open to the public. The Cleveland State University Art Gallery has limited hours, due to the university's summer vacation. Exhibition hours are Wednesday 5:00–8:00, Thursday 10:00–5:00, Saturday 12:00–4:00, or by appointment with 24-hour notice by calling 216-687-2103.

When it closes in Cleveland on June 21, *Focus: Fiber 2008* will move to its next venue, the Regina A. Quick Center for the Arts at St. Bonaventure University in Allegany, New York, where it will be on view from August to November 2008.

Lecture: Interdisciplinarity and Contemporary Textiles

Wednesday, May 14, 7:00, CMA Green Room

Sarah Quinton draws on her experience as senior curator at the Textile Museum of Canada to discuss contemporary textiles, especially studio practices that explore textiles and their relation to other art media.

Workshop: Critiquing Your Work

Thursday, May 15, 10:00–4:00, CMA Classroom

Take advantage of the expertise of a textile curator who is also an active exhibiting artist to get direct feedback on your work. Sarah Quinton, juror for TAA's *Focus: Fiber 2008*, will help you with your personal goals and challenges. \$120, TAA members \$90.

Opening Reception: *Focus: Fiber*

Friday, May 16, 5:00–8:00, Cleveland State University Art Gallery, 2307 Chester Avenue, Cleveland

Meet the artists of TAA's juried regional exhibition.

Open Forum

Wednesday, June 4, 6:30

Heights Art Studio, 2340 Lee Road (in library complex), Cleveland Heights

TAA members may select textile pieces from the Education Art Collection Textile Benefit to be used as inspiration for or incorporated into a new project that will be exhibited in 2009. Proceeds from sales of the new projects will benefit the artist, TAA, and the CMA education department.

Collection Visit: Studio Sangha

Saturday, June 7, 2:00–4:00, Moreland Hills home

Be transported to Asia while strolling this home's Zen gardens, enjoying tea and dim sum in the formal garden featuring Buddha sculptures, and perusing Katherine Dunlevey's extensive textile collection from the Miao minority villages of Guizhou, China. In addition, enjoy the creative spirit of Joan Yellen Horvitz's theater costumes. \$35, reservations required.

For information contact Sandy Shelenberger, 440-594-2839 or sandyshel@roadrunner.com

Visit/Contact Info

Museum Hours

Tuesdays, Thursdays, Saturdays,
Sundays 10:00–5:00
Wednesdays, Fridays
10:00–9:00
Closed Mondays

Administrative Telephones

216-421-7340
1-877-262-4748

Web Site

www.clevelandart.org

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Nonrefundable service fees apply for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2141

Ingalls Library Hours

Tuesday–Friday 10:00–5:00
Wednesday to 9:00 (until May 28)
Reference desk: 216-707-2530

Parking Garage Open!

\$5 for 15 minutes to 2.5 hours;
\$1 per 30 minutes thereafter to \$10
max. \$5 after 5:00



CUYAHOGA ARTS
AND CULTURE

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\$ Admission fee R Reservation required P Parade event; fees vary T Exhibition ticket required



SU	MON	TUE	WED	THU	FRI	SAT
				1 Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T	2 Gallery Talk 1:30 <i>Arms and Armor</i> T Basic Parade Workshop 6:00–9:00 P Film 7:00 <i>Lagerfeld Confidential</i> \$	3 Members Registration Begins Museum Art Classes R \$ Gallery Talk 1:30 <i>Arms and Armor</i> T Basic Parade Workshop 1:30–4:30 P
4 Gallery Talk 1:30 <i>Arms and Armor</i> T Basic Parade Workshop 1:30–4:30 P Film 1:30 <i>Colonel Wolodyjowski</i> \$	5 Closed	6 Gallery Talk 1:30 <i>Arms and Armor</i> T Nia Coffee House 6:00–8:30 at Coventry Village Library	7 Gallery Talk 1:30 <i>Arms and Armor</i> T Lecture 6:30 <i>Imperial Armor in the Hofjagd- und Rüstammer</i> , Dr. Matthias Pfaffenbichler Lecture 6:30–8:00 <i>The Art of the Central Valley</i> \$	8 Gallery Talk 1:30 <i>Arms and Armor</i> T	9 Gallery Talk 1:30 <i>Arms and Armor</i> T Art Cart 2:00 T Basic Parade Workshop 6:00–9:00 P Cafe Bellas Artes 6:30 Film 7:00 <i>Lagerfeld Confidential</i> \$ Around Town Performance 7:30 CMNH. <i>Zarbang: Percussions of Iran and Afghanistan</i> \$	10 Special Parade Workshop 10:00–12:30 Batik P Gallery Talk 1:30 <i>Arms and Armor</i> T Basic Parade Workshop 1:30–4:30 P Film 1:30 <i>Bab'Aziz: The Prince Who Contemplated His Soul</i> \$
11 Gallery Talk 1:30 <i>Arms and Armor</i> T Basic Parade Workshop 1:30–4:30 P Film 1:30 <i>Bab'Aziz: The Prince Who Contemplated His Soul</i> \$ Art Cart 2:30 T	12 Closed	13 Gallery Talk 1:30 <i>Arms and Armor</i> T	14 Gallery Talk 1:30 <i>Arms and Armor</i> T Art Cart 6:00 T Lecture 6:00 <i>Isfahan "half of the world": Treasures of the Safavid Dynasty of Persia</i> . Tehnyat Majeed Film 7:00 <i>Iran: A Cinematographic Revolution</i> \$	15 Gallery Talk 1:30 <i>Arms and Armor</i> T	16 Gallery Talk 1:30 <i>Arms and Armor</i> T Basic Parade Workshop 6:00–9:00 P Film 6:45 <i>Iran: A Cinematographic Revolution</i> \$	17 Open Registration Begins Museum Art Classes R \$ Parade Workshops 10:00–12:30 Batik; 1:30–4:30 Basic P Gallery Talk 1:30 <i>Arms and Armor</i> T Parade Stilt Weekend 1:30–4:30 (Order stilts) P
18 Film 1:00 <i>Abraham's Valley</i> \$ Gallery Talk 1:30 <i>Arms and Armor</i> T Basic Parade Workshop 1:30–4:30 P Parade Stilt Weekend 1:30–4:30 (Order stilts) P	19 Closed	20 Gallery Talk 1:30 <i>Arms and Armor</i> T Gallery Talk in Slovenian 3:00 <i>Arms and Armor</i> Nia Coffee House 6:00–8:30 at Coventry Village Library	21 Gallery Talk 1:30 <i>Arms and Armor</i> T	22 Gallery Talk 1:30 <i>Arms and Armor</i> T Around Town Performance 7:30 Kennedy's, Playhouse Square. <i>The Gamblers</i> \$	23 Gallery Talk 1:30 <i>Arms and Armor</i> T Basic Parade Workshop 6:00–9:00 P Around Town Performance 7:30 Kennedy's, Playhouse Square. <i>The Gamblers</i> \$	24 Parade Workshops 10:00–12:30 Batik; 1:30–4:30 Basic P Gallery Talk 1:30 <i>Arms and Armor</i> T Special Parade Workshop 1:30–4:30 Stilt Dancing (novice) P Around Town Performance 7:30 Kennedy's, Playhouse Square. <i>The Gamblers</i> \$
25 Special Parade Workshop 1:30–4:30 Stilt Dancing (advanced) P Basic Parade Workshop 1:30–4:30 P Gallery Talk 1:30 <i>Arms and Armor</i> Art Cart 2:30 T Around Town Performance 3:00 Kennedy's, Playhouse Square. <i>The Gamblers</i> \$	26 Closed	27	28 Film 6:45 <i>The Past and the Present</i> \$ Around Town Performance 7:30 Trinity Cathedral. <i>Trio Mediæval + Cantus</i> \$	29 Around Town Performance 7:30 Kennedy's, Playhouse Square. <i>The Gamblers</i> \$	30 Film 6:45 <i>Defenders of Riga</i> \$ Around Town Performance 7:30 Kennedy's, Playhouse Square. <i>The Gamblers</i> \$ Basic Parade Workshop 1:30–4:30 P	31 Parade Workshops 10:00–12:30 Batik; 1:30–4:30 Basic P Special Parade Workshop 1:30–4:30 Stilt Dancing (novice) P Art Cart 2:30 T Around Town Performance 7:30 Kennedy's, Playhouse Square. <i>The Gamblers</i> \$

\$ Admission fee R Reservation required P Parade event; fees vary T Exhibition ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
1 Special Parade Workshop 1:30–4:30 <i>Stilt Dancing (advanced)</i> P Basic Parade Workshop 1:30–4:30 P Around Town Performance 3:00 Kennedy's, Playhouse Square. <i>The Gamblers</i> \$	2 Closed	3	4 Film 7:00 <i>Benilde or the Virgin Mother</i> \$	5 Around Town Performance 7:30 Kennedy's, Playhouse Square. <i>The Gamblers</i> \$	6 Basic Parade Workshop 6:00–9:00 P Film 7:00 <i>Voyage to the Beginning of the World</i> \$ Around Town Performance 7:30 Kennedy's, Playhouse Square. <i>The Gamblers</i> \$	7 Special Parade Workshop 10:00–12:30 <i>Batik</i> P Basic Parade Workshop 1:30–4:30 P Special Parade Workshop 1:30–4:30 <i>Stilt Dancing (novice)</i> P Around Town Performance 7:30 Kennedy's, Playhouse Square. <i>The Gamblers</i> \$
8 Special Parade Workshop 1:30–4:30 <i>Stilt Dancing (advanced)</i> P Basic Parade Workshop 1:30–4:30 P Around Town Performance 3:00 Kennedy's, Playhouse Square. <i>The Gamblers</i> \$	9 Closed			11 Film 6:00 <i>Doomed Love (Part 1)</i> \$	12 Around Town Performance 7:30 Kennedy's, Playhouse Square. <i>The Gamblers</i> \$	13 Film 7:00 <i>I'm Going Home</i> \$ Around Town Performance 7:30 Kennedy's, Playhouse Square. <i>The Gamblers</i> \$
15 Around Town Performance 3:00 Kennedy's, Playhouse Square. <i>The Gamblers</i> \$	16 Closed	17	18 Adult Studios Begin 10:00–12:30 <i>Drawing and Painting from Life</i> , Susan Gray-Bé 10:00–12:30 <i>Introduction to Painting</i> , Kate Hoffmeyer 6:00–8:30 <i>Drawing and Painting in the Evening</i> , Susan Gray-Bé R \$ Film 6:30 <i>Doomed Love (Part 2)</i> \$	19	20 Adult Studio Begins 10:00–12:30 and 6:00–8:30 <i>Composing in the Circle—Day and Evening Classes</i> , Susan Gray-Bé R \$ Film 7:00 <i>A Talking Picture</i> \$	21 Womens Council Benefit Party 1916 Building R \$
22	23 Closed	24 Members Day 1916 Building	25 Members Day 1916 Building Film 6:00 <i>Francisca</i> \$	26 Members Day 1916 Building	27 Members Day 1916 Building Film 7:00 <i>Belle Toujours</i> \$	28 Members Day 1916 Building Museum Art Classes Begin 10:00–11:30 and 1:00–2:30 R \$ Members Party 5:30–8:30 1916 Building R \$

29
Grand Reopening Events 1916 Building
 10:30 *Ribbon cutting*
Art activities all day

30
 Closed





THE CLEVELAND MUSEUM OF ART

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Cleveland, Ohio 44106-1797

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Exhibitions

At the Museum

Arms and Armor from Imperial Austria

Through June 1. Drawn from Europe's only surviving Renaissance armory, the Landeszeughaus in Graz, Austria, this exhibition gathers more than 200 outstanding examples of the armorer's craft, including many objects never seen outside Austria.

Arms and Armor from Imperial Austria is supported in part through funding from KeyBank. Support for Education and Public Programs is funded through a grant from Giant Eagle. The Cleveland Museum of Art is generously funded by Cuyahoga County residents through Cuyahoga Arts and Culture. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.

KeyBank



Building for the Future

Through June 2008. Learn all about the museum's renovation and expansion project through photographs, drawings, floor plans, video, text, and a large-scale model of the museum complex as it will look on completion of the project in 2012.

World Tour

Frist Center for the Visual Arts, Nashville

Through June 1. *Monet to Dalí: Modern Masters from the Cleveland Museum of Art*

